A SELF CURE
OF
STAMMERING,
STUTTERING
AND
INDISTINCT
SPEECH.

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SIMPKIN, MARSHALL, HAMILTON, KENT & Co. LTD.

by EDMUND. F. T. BENNETT.

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Dedicated

TO ALL WHO CAN SPEAK AND TO ALL WHO HAVE THE POWER OF SPEECH, IN MEMORY OF A DELIGHTFUL BOYHOOD AT RUGBY SCHOOL UNDER THE WISE, UNSELFISH AND JUST GOVERNMENT OF DR. TEMPLE, AND WITH GRATEFUL RECOLLECTIONS OF THE PATIENCE AND COMMON SENSE OF MY MASTER,

MR. E. A. SCOTT.

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39, BLACKHEATH PARK,
LONDON, S.E.

A SELF CURE

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AND

INDISTINCT SPEECH.

INTRODUCTION.

TO BE CAREFULLY READ AS A KEY TO THIS TREATISE.

I HAVE for many years devoted attention to the observation of stammerers and can often feel instinctively the presence of a stammerer even though the few words which may have passed his lips have been clearly uttered. This power can only be possessed by one who has himself been a stammerer of a very pronounced type, so it is with no pride that I mention this, but rather with the conviction that I am able to give directions to those who are sufferers, so that they too may try to cure themselves.

I meet stammerers in all sorts of ways and places. One instance of an accidental meeting may be worth mentioning, as the stammerer is, I hope, on a fair way to complete cure. I had to leave some things at a Left Luggage Office, and the young official who took charge of them was a bad stammerer, so I assured him that I was much worse once, and left him with the advice. **"Always shut your mouth before you begin to speak, so that the breath can be taken in through the nose."** I have taken every opportunity I could to give him a few hints since I first met him, and his success, and the opinion of others that the system

I propose is the correct one, have induced me to try in a few short chapters to help those whose lives are troubled by inability to produce words either with distinctness or certainty.

Treat the vowels at first as breath sounds and the consonants as forms made without breath.

Many directions and statements are constantly repeated in these chapters advisedly, for too much importance cannot be given to everything which is likely to be of service to those who are anxious to deal thoroughly with their own cases. The variety of stammering is so great that each stammerer could show that his case differed from all others in some way. When the principal faults have been pointed out, and corrected, the minor ones can receive full attention. Periods of silence are often a help, and to feel that no speech will be demanded is often a great mental relief.

This subject can be studied with advantage by all, for such a set of words as "She sells sea shells" can only be clearly uttered by a right use of letters.

It is most important, too, for all to become accustomed to the use of their own voices, the sound of which may prove to be most terrifying and unnerving to the speakers, and even those who think themselves certain in speech may be perilously near the condition of stammerers, if they disregard the golden rule for all speech, **"Speak slowly and pronounce every letter."**

Stammering and stuttering are for convenience treated as distinct ailments, though all hesitation in speech is usually called stammering. Indistinct speech need have no connection with stammering, for it is due to carelessness or ignorance on the part of the speaker. The speaking instrument, which is made up of lungs, windpipe, larynx, pharynx, palate, tongue, lips and teeth, with the nerves, muscles, and so on belonging to it, may be malformed, and in this case indistinct speech is unavoidable. The scientific examination of all these parts is most complex, and in these chapters common words are used to direct the attention of the student to the situation of the parts to be noticed, and not as the correct names necessarily of the actual parts, so Front Teeth may be a guide either to Hard Palate or to the teeth themselves.

CHAPTER I.

WHY do we stutter or stammer? Is there no way of getting over these habits?

Let us first notice what a stutterer does, as his case is the most simple. He appears to be trying to get out some word, the first letter alone of which has as yet escaped his lips, and it is repeated so often that only one sound is produced. He wants to say TEA and the sound "tututut" is all we can hear. At last with a gasp of relief he manages to say the word.

T being a consonant has really no sound of itself, so it can be formed in the mouth by the tongue against the upper front teeth, first without breath. It is not necessary to produce the sound TE for this brings in the vowel E, so all that is wanted is to produce the slight noise that the breath can make on the withdrawal of the tongue from behind the teeth. Now when this has been done as silently as possible the T noise can be increased, and it will be found that the sound "tuh" is made. The sound TI, unless pronounced "tee," is so different from "ta te to tu" that it must be practised alone as "tai." Consonants alone, being without sound, can only have full value when used with a vowel, BA, CA, DA, and so on.

Vowels represent sounds as distinct from mere noise, and they can all be made with little help from tongue, lips, and teeth. A looking-glass will make things plain. The mouth can be kept wide open, and the sounds produced without moving the lips.—A. E. I. O. U. Sounds, A in Age, E in Evil, I in Ice, O in Open, U in Uvula: but change in sound alters their position in the mouth, so A with the teeth well apart as in STAR becomes the most musical of all vowels.

So although the vowels can be sounded behind the lips and front teeth, still, to secure perfect intonation, the shape of the mouth must be considered. The letter O shows this above all others, and the looking-glass must be used as a help to form the mouth for the correct production of all the sounds,

and then it will be seen how its shape varies for each vowel, in the following order, O. A. E. I. U. If E. A. I. O. U. be next uttered, it will be seen that they proceed in order from the back to the front of the mouth.

It has been said that sounds apart from noises can be produced without the help of lips and teeth, and so they can, for the tongue takes the work, but this cannot be called perfect intonation. The vocal chords adapt themselves to the sounds required, the air passage being merely a narrow slit for high notes, and a wide aperture for deep ones. The palate being arched modifies the sounds, which are passed along it by the help of the tongue, and to clearly produce sounds the whole speaking apparatus must be used in its every part.

To do this the stutterer must take note of every soundless letter or consonant, and thoroughly learn to form each letter in the mouth.

B, M, P, V, F are not BE, EM, PE, VE, EF.
D, T are not DE, TE.
G, L, K, Q are not GE, etc.
L, N, Q are not EL, etc.

C, S, H, W, X, Y, Z are left, and each of these requires separate study.

C is either hard like K or soft like S.

S and soft C introduce a hissing sound through the teeth.

K and hard C are made in the throat.

H is either made by an outward breath, or is not used at all; the words "HOLD" and "HONOUR" will explain the uses of this letter, and the looking-glass will show how the word "HOLD" is pronounced. Let the mouth be held open and the breath sent out easily making the sound HO, the letters L and D are formed by the tongue first being pressed against the upper front teeth and then being withdrawn, the final D being clearly heard because introduced by the syllable HOL.

W is made by the lips being pushed out into a tube form: and being double U it will be seen in the glass how near relations W and U are.

X has the double sound $\overset{(K)}{C}$ S, and the name XERXES if pronounced $\overset{(K)\ \ (K)}{\frown}$ CSERCSES will show this to be true.

First let the word be said very slowly until each letter is

given its full value, which can perhaps be made more clear by making the sounds thus :—

XER
- (K) C Ĕ — Throat and short vowel sound.
- S Ĕ — Hissing through teeth and short vowel sound.
- Ĕ R — Vowel sound (short) the tongue being rolled against front of palate by outward breath.

XES
- (K) C Ĕ
- S Ĕ — As above.
- Ē S — Long vowel sound and hiss as above.

The letters C and S have no sound by themselves, and the attempt to express as above the noise, which each may be supposed to have, is only of value to bring before stammerers the absolute necessity of forming every letter with the same care.

Y (not WI), it will be found is dependent on the tongue for its formation, and this can be proved to be the case by either closing the teeth tightly, or keeping them apart, for in each case the action of the tongue will be felt while forming the letter. As there is an affinity between Y and J, the words YET and JET will be useful as exercises in front of the glass.

Z. The action to make this letter is that for D and S. DSA nearly gives the sound ZA, and the sounds ZA, ZE, ZI, ZO, ZU, will teach the Z form in the mouth.

To know how letters are made in the mouth while talking is of the utmost importance, R for instance in RAT is made by the tongue vibrating against the palate before the vowel sound A is added to it, and Y in YET is made by the tongue spreading out on each side between upper and lower back teeth before the vowel E is added to it; and so all consonants can be studied as to their form in the mouth by adding a vowel.

W and Y are particularly difficult to explain, because as consonants (and therefore without sound) they must be made in the mouth soundless, while as vowels they have sound, thus WITCH compare sound OOITCH, YARD compare sound IARD here, in fact, they are consonants in formation and vowels in sound: but in AWL and BODY they are simply equal to the vowels U and E.

CHAPTER II.

THE value of each separate letter may induce the stammerer to master thoroughly their formation, and when practising before a looking-glass it is well to exaggerate the facial expressions for their proper formation, because this exercises the muscles which control clear pronunciation.

We can now examine the letters in groups, leaving out of consideration at first the letters A.E.I.O.U.W.X.Y.Z.

We may say that the Vowels can only be expressed by sound while the consonants can be formed without breath, and, if made audible without a vowel, are merely noises.

B P Lip forms, a slight distinction can be made in the noise by forcing the lips apart by a puff of breath.

D T Tongue pressed behind front teeth—distinction of noise very slight.

F V Inside of lower lip against upper teeth, and breath forced through. The noise in each case is of the same kind, but it is a most valuable exercise to make a distinction between the two, however slight

K Q (C hard) and (G hard). All made in throat and to make distinction is very difficult, and a good exercise for the tongue which closes the throat by being pressed against the back of the palate.

H aspirate. Mouth open and outward breath when this letter is sounded.

H Mute although written has no value in sound.

L R Tongue and front teeth, and tongue and front of palate, these two letters have a curious affinity as may be proved by saying LETTER and RETTER and moreover we find L and R often, especially among uneducated people, exchanging places.

M N Lips pressed together and breath escaping through nose for **M**, and, for **N**, the tongue pressed behind upper front teeth and breath escaping through nose.

N and **L** are alike at beginning of their formation, but the breath escapes differently for each letter.

(**C** soft) **S** Front teeth nearly closed and breath hissed through.

Y and **J** have already been noticed, and (**G** soft) can here join them as being formed in the mouth in much the same manner as **J**.

So far the action of forming the letters only has been considered, but without a model it may be hard to attempt the facial changes which each letter demands. To give precise diagrams can only bewilder the already harrassed sufferer, so let him use his own face in front of a glass every day, putting tongue, lips and teeth through a regular and systematic drill, before he tries any sound at all. The shape of the mouth must be studied with **O** as the first figure, and a modification of this will give the mouth the correct form for all the letters, showing that for the production of sounds as distinct from noises, the mouth must be opened in a variety of ways. It must be remembered that the front teeth are referred to generally instead of the front palate as accurate enough in description of the place in the mouth to be noticed; in the same way the throat is given for the back of the palate, as easily remembered. Each new shape taken by the mouth will exercise the particular muscles required for the letter intended.

The variety of facial changes that consonants insist upon will strengthen and develop those parts of the face which must be used to form the letters perfectly.

Good living models can be seen on the stage, and especial care should be taken to hear and notice how they make use of consonants.

Inside the mouth the action of the tongue and muscles is, of course, hidden, but the intelligent student will by perseverance get to feel where his tongue is, and where it ought to be, and until he is master of this marvellous member he cannot hope to produce sounds distinctly.

The silent drill of the whole speaking apparatus by shaping the consonants in the mouth will give confidence to the stutterer or stammerer, and as soon as he feels certain of the formation of his consonants he can with advantage give them their full value by the addition of vowels, thus, form B, sound BE, BA and so on for all the soundless letters.

The history of letters is most interesting, but is not touched upon in these chapters. The double letters, however, are the natural outcome of pronunciation, and such a form as TH in MOTHER, EIGHTH, THING, should be most carefully made in the mouth.

CHAPTER III.

We can now examine more closely the difference between the two classes of sufferers. The consideration of this has been reserved till now in the hope that the possibility of overcoming uncertainty of speech might by a few simple suggestions be brought at once and prominently forward. The stutterer is mainly at fault in the improper use of tongue, lips and teeth; the stammerer is at fault in his method of breathing, and is therefore the most difficult to deal with. Both, however, must steadily practise the formation of the consonants, and the noises they may be supposed to make (for they have no sound of their own), and also the sounds of all the vowels.

The stammerer differs from the stutterer in that he is often unable to produce any sound at all. At such times he is in a state of nervous tension that is absolutely injurious to health, and the constant repetition of which reduces the sufferer to the condition of an invalid. But, if he will note that it is in the regulation of his breathing that he fails in speech, he will have made the first move towards curing himself. Reading aloud is most valuable, and such a sentence as the one above beginning ("The stammerer differs") to ("at all") should be given easily in one breath. Care must be taken to fill the lungs by expanding the chest, and to avoid drawing in either too much or too little air. The worst stammerer I ever met was a labourer, who actually made words with indrawn breath, when he could not make them normally. The habit had so grown on him that he talked nearly as much inwards as outwards. His was an extreme case, but breathing correctly is at the bottom of all speech. Some stammer from overfilling the lungs, others from attempting to speak with empty lungs, in each case the breathing must be made normal through the nose by shutting the mouth, and when speech is attempted, the forming of every consonant and the sounding of every vowel must be attended to. The inbreath in speaking is naturally quicker than the outbreath, and level speech requires the use of all the outbreath, none of which should escape without articulate sound. Ordinary breathing is about equal in and out.

Here is a sentence which will serve as an example:—"Here is my hat." Failure may occur with the stammerer on the breathing word "Here"—with the stutterer on the consonant in "My." Now the four words should be said in one breath, the tongue, lips and teeth all taking their share, and time being as carefully noted as in music.

The stammerer becomes frightened the instant he feels difficulty in the forming of the first word "Here," and either cannot speak at all, or lets the H pass out of his mouth in a soundless breath, because he does not use the vowel sound E. To try to help him can only make matters worse, and patience must be exercised, so long as the sufferer is battling with his unmanageable and complicated vocal instrument. He will tell you that as soon as he is attacked all rules are forgotten, but one rule at least need never be disobeyed, and that is "Shut your mouth always before speaking." This at once regulates the breathing, which ought to restore confidence to either stutterer or stammerer.

Now an analysis of this sentence as regards its formation in the mouth will show what sufferers must do in every case, for it is really only what fluent speakers do naturally.

"Here is my hat." First shut the mouth and then "Here" may be looked upon as the opening of the organ pipe, and the sentence can be enunciated thus, the first word being treated almost as if it had two syllables.

HĒRĔ (1)	H Gentle outward breath and		Vowel sound, Ē long
(2)	R Tongue vibrating against palate and		Vowel almost soundless Ĕ very short
	The Next Word.		
IS	I Vowel sound and		S Hissed through teeth
	The Next Word.		
MY	M Consonant form lips and nose and		Y Vowel sounded as AI.
	The Last Word.		
HAT.	Outward breath.	Vowel sound.	Sharp consonant form

The whole sentence must now be carefully and clearly uttered thus :—

HĒĒRĔ ĒĒS MĀI HĂT.

Analysis of each letter to be recognised by the Student.

Consonants must always be distinctly heard in connection with their vowels, and facial action must be used for their proper formation, so that every muscle required may be called into play. The delivery of poetry will be a good introduction to clearness of diction on account of its measured construction.

Exercises of all kinds can be invented to bring into play the right muscles at the right time ; we may use such a set of words as **BAT CAT FAT GAT MAT,** and so on. These should be said clearly and slowly, each letter being given its full value, the same pause being made between each word. Ingenuity in making his own exercises will teach the learner the true value of the letters he uses, and so set him in the way of gaining that flexibility of voice without which certainty of intonation is out of the question.

We do not realise enough that it is our lower jaw only that moves, the upper one being an immovable member of the skull. We cannot exercise our upper jaw as regards muscles, so we must devote our whole attention to the lower one. The gentlest blow can be given by the most muscular and fully-developed hand and arm, and so the gentlest sounds can alone be produced by the help of a fully-developed and muscular mouth and jaw, the tongue and vocal chords of course being brought to their highest efficiency at the same time.

It cannot be too often repeated that the habit of shutting the mouth at right times must be acquired. All good speakers do this unconsciously, bad speakers don't do it properly, while stammerers and stutterers don't know when to do it.

In singing the stammerer can find relief, for to sing at all he must breathe properly, and in time. So too in speaking, time is everything, for without it neither singing nor speaking can be pleasant to hear. We can make our meaning different in the same sentence by a true use of time. So if in our model sentence—" Here is my hat "—we pause on " here," we express pleasure or surprise that the hat is found, if on " my " that it is the one looked for, and so on.

Stammerers are much less apt to fail in speech when walking or riding, the measured beat of feet regulating the breathing, and this shows how necessary time and rhythm are in speaking, and that though accenting words properly is difficult even to the best speakers, no one can read or speak properly without great care.

No pains then should be spared to try to get rid of a habit which interferes so much as stammering does with the health, comfort, and success of those who are its slaves. Let no one despair who is afflicted, for the evil can be cured or at least lessened to such a degree that little inconvenience will remain.

Proper breathing, time, and accentuation are so insisted upon in singing that even bad stammerers can sing with ease. To secure proper breathing the development of the chest is essential, so that the lung capacity may be as great as possible, and those whose occupation demands from them little use of the voice, whether they be stammerers or not, should be careful to exercise their lungs by singing or in any way they can, and to speak strongly and distinctly. The student will find that to make his voice attain its loudest tone in reading or speaking, gradation in intonation and not mere shouting is necessary, and to prove this the following line can be recited, the shape of the mouth being particularly attended to :—

Soft and distinct	Loud	Louder	Loudest
mouth open	mouth wide	mouth wider	mouth widest
"Half-a-league,	half-a-league,	half-a-league,	onward!"

It must not be forgotten that careless speaking is as bad as careless singing, nay worse, for it appeals to a greater number.

The proper pitch of voice to use may at first appear to the student unnatural and difficult to acquire. It can be found here by speaking each word as above directed, until the softest tone and loudest tone possible is found. It is between these two extremes only that the voice ought to be used.

CHAPTER IV.

We now come to the actual practice of speaking, which depends so much upon the temperament of each individual whether he be a stammerer or not.

It is less necessary now than it used to be to practise the art of conversation, for our hurrying life interferes with it, but let us imagine a stammerer approaching a railway ticket office with dread, for it is in such cases that he fails so often in speech. This time he asks for his ticket all right, but is unfortunately not heard, so he gets flurried on being requested to repeat his order, loses his head and stammers hopelessly. He fights his words out at last and secures what he wants, but if only he had shut his mouth on the first sign of failure, how much worry would he have saved himself and the ticket issuer.

I have found writing down name of station and class a most valuable way to give confidence, for if failure was inevitable the slip of paper relieved me at once of all anxiety, for I was not compelled to speak at all. This, however, is a trick and, the difficulty being shirked, cannot be recommended as the best way to meet the case: still it has the merit of saving one a certain amount of anxiety and is therefore of some value.

Any business conversation should be carried on with the calmest deliberation, and to attempt to hurry simply induces hesitation, even in those who never stammer. To talk in a feigned voice avoids stammering because the proper muscles to produce the feigned sounds are used, and in the case of Charles Kingsley, his reading of the Bible in church and his preaching were entirely free from any hesitation. His voice in church was measured, clear and full, and quite different from his ordinary voice, which was most painful to listen to, yet his "contemptible speech" did not ruin his health, for he walked like a man and loathed all effeminacy.

Now although I cannot recommend the sufferer to adopt an unnatural voice, still the voice that he must use to enable him to speak will appear to be so, simply because it is so unlike the voice he tries to use and cannot. The care taken to pronounce every letter will at first give a slightly stilted feeling to his speech, but if it will make clear utterance possible it evidently is worthy of adoption by all. The rise and fall of the voice is a part of beautiful speech, yet people who can sing often fail in speaking to produce their voices properly. The time of song is of course more marked than that of speech, but tone, volume, and time, are quite as necessary in the one as the other, and schools should use English in both daily, lest our great language degenerate everywhere, as it already has degenerated in many places, into an incomprehensible jargon.

In social conversation the same accuracy of statement is not so necessary as in reading aloud, and there is a temptation to substitute other words for those which appear to be either difficult or impossible to say. For instance, it is desired to say—" the hounds ran well to-day," " fox-hounds is substituted for hounds " and the sentence is produced without difficulty. This, however, is a trick, and like all tricks to help out the stammerer is only a bad habit grafted on to a worse one. Stammering alone is surely bad enough of itself, without being added to in any way. The stammerer's manner is often diffident and lacking in dignity, and this must be altered even though the new manner may make him appear conceited. The sunken chest must be expanded, and there is no better remedy for this than boxing, which exercise also compels a steadfast gaze into the adversary's eyes and an upright carriage, both of which give confidence and self-reliance.

All awkward actions of the body, hands and feet should be guarded against, while suitable action in speaking should be encouraged. The art of making pauses is difficult to acquire, but most valuable, and in reading aloud force can be given, and interest, even to dull passages, by this means.

To read or speak then, the stammerer must forget himself, so that the feeling that he is a marked man may not overpower him. Those who do not suffer cannot possibly know how degrading this awful complaint to some is, though others never have such feelings, but gaily fight their words out and suffer little, still the generality who are afflicted suffer in mind as well

as body, and it is against this mental suffering that the fearless eye and upright bearing will protect them. People say St. Paul had ophthalmia, perhaps he had, but it is about utterance that he always appears to have been so anxious. If he did stammer, he certainly got over his "contemptible speech" on occasion, and I am content to believe that he could not have done so if he had not been a man who loved strenuous bodily exertion.

To all who stammer bodily toil is absolutely necessary, whether it be paid or unpaid. A vigorous busy life, independent of all weathers, delighting in the rushing wind, the blazing sun, in soaking rain or chilling frost, must be led. This makes a man who hates enervating pursuits, and, if a stammerer, one who will put out his strength to overcome the enemy that presses him so fiercely.

CHAPTER V.

MANY causes are assigned for the habit of stammering, or rather for the nervousness which is at the root of the disorder. There are cases in which this nervousness has been brought on by wrong living, and against the vices which may breed this in the young, all thoughtful people should combine. Hereditary nervousness is alas too common, and nervous actions of many kinds appear in children and parents. To inquire into these would open out a history of great interest, but it will be enough for our present purpose to remember that there is such a history, and that its pages can never be pleasant reading. We must then accept this nervousness as a fact, and whether hereditary or induced matters little, for its effects are the same. Mr. Sothern from constantly playing the part of Lord Dundreary would have been unable in private life to throw aside his stage mannerisms, and halting speech, without the help of daily reading aloud at home. A man may get the trick of winking, twitching his mouth, or snorting through his nose, and be unable to get rid of it, before it becomes a settled habit, without the most painstaking watchfulness. Interest should be excited in everything which tends to counteract bad influences. As much out of door living as possible hardens people, and the stammerer above all others requires this. Town people are compelled to lead inactive lives in many employments, and the wish for bodily exertion is only too apt to die out—against such shameful inactivity all nervous people should fight, for they are living in a state of perpetual anxiety. There are fortunately only some who can know how depressed and downhearted a human being can become under the scourge of any sort of nervousness.

Stammerers and stutterers must in the end fight their own battle, for no matter how good theoretical advice may be, that

terrible dread falls like a flash and drives all teaching away. Steady drill of the muscles of throat, chest and mouth must receive as much attention as the exercise of every other part of the body. All that encourages promptness of action will prove of inestimable value in strengthening the character, and teaching that forgetfulness of self so indispensable to a happy life.

Reading aloud and reciting are too little noticed in our schools as valuable training for after life, yet, if done as they should be, few exercises can give more confidence. A whole set of boys becomes attentive when one of their number has to stand out before them and really read and not mumble. The reader should be placed as far away as possible from his audience, and every failure to produce each word with distinctness should be noted. Boys are capital critics of distinctness in reading and enjoy showing their sharpness of ear. They are also (when under proper discipline) fair to the reader, and in sympathy with him, for they can appreciate his difficulties, and so the stammerer can be encouraged to try without fear of being made uncomfortable. The danger of imitating this complaint should be very plainly pointed out, for the imitator may become a hopeless stammerer, and perhaps incurable.

Of course, the stammerer should not be forced to go through the ordeal of a solo, if he shows a strong dislike to make the attempt, but if boys are well in hand the stammerer will wish to take his turn like the others.

For the sake of young boys especially, he must not be put forward too prominently, and yet he must not be made to feel that he is a black sheep; the policy of peculiar schools is open to objection, but at the same time their isolation has favourable points.

The best intentioned people make mistakes in dealing with stammerers, for unless they have themselves suffered they can have no idea what the ailment feels like, so they come to the rescue with "Don't do that," "Tap on the floor," "Take a long breath," but why can't they say "Shut your mouth." Dodges of all kinds are harmful and cannot give the natural, which is the only system, wanted. I knew a fond parent who actually used to pinch her boy to make him speak, and, oddly enough, she was in many ways a sensible person.

A man will say—"Oh, he need never stammer, it is only carelessness." Quite so, or rather ignorance of the use of his speaking instrument. Another says—"Why, I never heard that man stammer, and I don't believe he does," and no doubt his remark is sincere, but it shows ignorance, for a stammerer when apparently making no effort to speak may be trying to do so with all his might, while producing no sound at all.

A stammerer may sometimes be forced to speak, but no one who understands the matter would think of proposing compulsion as a remedy.

Let those who have never known the ailment be thankful, for when they are speaking they do not know or feel that they are breathing; the stammerer does, and this horrible feeling interferes with that self-possession without which speaking with comfort is impossible.

A sudden shock may derange the delicate machinery by which speech is regulated, and those who have scientifically examined the different parts of the vocal machine are amazed that comparatively so few suffer from hesitation in speech. There are many social ranks in our queer civilization, but stammerers may look upon them all as being divided into the two great classes, of those who live rightly and wrongly, and it is to the first class that they must belong, for it is composed of those who regard care of the body as of the very highest importance.

THE ALPHABET.

To sound each vowel and to make each consonant, the breath must be properly used for the vowels or sound letters, and the tongue, lips, and teeth must be so adapted to the formation of each consonant or soundless letter, that any one required can be instantly made without breath, its value being tested by the addition of a vowel or breath letter.

One suggestion only is given here for each letter, so that the student may find out for himself how to produce each

separate letter. W and Y in this list are not to be treated as having any vowel value, so their silent formation and that of all the consonants without breath is alone required.

A	Mouth open.	**I**	Mouth open.	S	Front teeth.
B	Lips.	J	Palate front.	T	Front teeth.
C	(Soft) front teeth.	K	Throat.	**U**	Mouth open.
C	(Hard) throat.	L	Front teeth.	V	Lower lips.
D	Front teeth.	M	Lips.	W	Lips.
E	Mouth open.	N	Front teeth.	X	Throat.
F	Lower lip.	**O**	Mouth open.	Y	Tongue.
G	(Soft) palate front.	P	Lips.	Z	Front teeth.
G	(Hard) throat.	Q	Throat.		
H	Breath.	R	Palate.		

In conclusion, this method of gaining clearness of utterance is purposely worded in as simple a manner as possible, and it is only after the most anxious thought that the palate, larynx, and other parts of the vocal instrument, have been directed attention to by commoner words, which are only meant to guide students to their situation, the exactness of which can only be defined by carefully executed diagrams. I earnestly hope that others will be able to enjoy the delight of being able to speak clearly as I do, never forgetting, however, that watchfulness must be so constant that it shall become instinct, for the vocal instrument requires the greatest care in its management by all who use it, whether they be stammerers or not.

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